

PRETTY LIGHT GOWNS.

Airy, Fascinating Styles for Summer Wear.

NOVELTIES FOR THE BRIDE.

Changes in Wedding Modes and Models for the Trousseau.

Proper Cut and Decoration of the Skirt—In settings of Lace Much Used for Trimming—Variations of the Flounced Skirt—All Kinds of Thin Gowns Made With Boleros—Novel Color Combinations—Cotton and Linen Fabrics to Be Much Worn This Summer—Canvass Vellings Very Popular—Fancy Waists and Long Coats.

The campaign of dress is well under way now that the spring fashions are established once more; but it is really the coming of summer that brings unmitigated joy to all woman-kind. Delicate light and airy gowns mark the line of distinction with a certain eastern fas-



ination which is irresistible and quite different from the creations for any other season. Fancy can run riot on summer gowns, and exquisite taste is revealed in a great measure this season in the materials as well as the modes of making.

For all thin, semi-transparent fabrics the tucked skirts are vastly more becoming and elegant in every way than the plain, close-fitting models which dominated the realm of skirts last season. The carefully fitted hips are as much a feature of skirts now as they were then, but in all the gauzy materials the tucks and shirring often the lines with most charming results. Flounced skirts are in evidence and will worth some consideration, since they do not follow the lines of the old-time models. Ruffles around the hem are the prettiest finish for dimities and muslins of all kinds, and there may be two, three or five if they are narrow.



This sort of skirt is gathered across the back, and sometimes a group of tucks is attached down one or both hips. Thin wool materials for traveling gowns are also made in this way with two shaped ruffles laid at the back than in front. Narrow knifepointing of silk are a pretty finish for the cloth flounces. The most elegant of all the flounced skirts is the one with lace flounces, either one deep flounce or two narrower ones shaped to fit the foundation skirt so that there are no gathers at all, and yet they hang quite full.

Insertings of lace are the prevailing feature of trimming thin gowns and all sorts of designs are carried out. Insertions of lace in squares, diamonds, circles and oblong divisions can be purchased, and easily detached to form different designs. Lace and ruckings are the principal part of many of the new thin gowns, and a combination of laces on one gown is not



unusual. Two kinds are very often employed, black Chantilly and white Valenciennes being one fashionable combination, and cluny and guipure or French point another. A deep straight flounce tucked in vertical lines half way down from the top either in groups or evenly all around is very pretty for dimity or gauze, and mousseline gowns, and may be finished at the hem with two narrow lace-edged ruffles, with a lace insertion set in above the hem or directly on the edge. Nam's vellings are made with the deep flounces either tucked around above the hem or piped on both edges with flowered tulle. The upper portion of these flounced skirts is tucked in vertical groups, or striped with insertion down the front and sides, but invariably gathered

in at the waist in the back. One deep-shaped flounce is on a new flounced gown attached to the upper skirt with one row of lace insertion two inches wide, through the center of which black velvet ribbon less than an inch wide is run. The insertion has a wavy edge forming the finish. Silks, gauzes and mousseline are both used for the same purpose. The lace insertion with the velvet run through is extremely pretty heading on accordion pleated flounce in a pink dimity gown, the skirt being



quite plain above this. The edge of this flounce is finished with a tiny touch of black gauze ribbon. The almost universal tuck of black is quite as conspicuous among the would-be wash gowns as on any other material, precluding every possibility of the simple laundry process of cleansing.

Every kind of a thin gown is made with a bolero in the line in this little jacket dominates the bodice to such an extent this season that it seems to be everywhere. Yet reports from over the water tell us that the bolero is going out and ere long will be supplanted by the close-fitting bodice with a short coat finish like a riding habit at the back. Whatever may materialize later, it is evident that the bolero reigns supreme just at the moment. A small



worn this summer, and with good reason, for they never were so attractive before. The more elegant cottons are especially pretty, particularly the batiste, which is elaborately embro-



roid, and the pique, which with this silky gloss resembles poplins. While there is nothing especially new in materials, there is an occasional novelty not shown early in the season. Some variations in design of the collar cloths in broadened patterns are seen, but quite the prettiest of all is the pique netter, a silk and wool material with a most wonderful sheen and soft and pliable as the thinnest veil. It comes in two qualities. The better of these costs \$5.75 a yard, but it is double width and to all appearances perfectly unobtainable. Among the new poplin weaves of silk and wool fabrics is one with a narrow satin cord stripe all in one color, which is very effective.



The canvas vellings are really the most generally popular materials among the wool fabrics, and have sold more readily than any other one kind. The finer vellings and silk and wool berages come in a close second. White berages and vellings are in great demand for summer gowns and especially for graduation dresses which are trimmed with plaatings of white chiffon and white satin ribbon. White chiffon used for scarves with ends and rosettes is very effective arranged with a rosette at one side

side. Another prominent feature in trimming is the abundant use of gold braid, gold lace edges for a finish on the collars and sleeves, and wide gold galloon, with a narrow band of velvet for belts and cuffs on the dainty undersleeves.

A novel effect in the way of contrast is the use of linen with flannel silk. For example, a doll blue and white flannel is trimmed with folds of linen of blue linen matching the silk in color and embroidered with black and white silk. Narrow bands of linen set on with an openwork stitch of silk are very effective on the flannel gowns. Alternating folds of silk and linen make a stylish skirt trimming, a fancy which seems to have developed the possibility of using three different materials in the list of unusual combinations in the list of unusual combinations is the use of white tulle-feta silk in stitched bands on a dainty gown. They finish all the edges, are a little more than an inch wide and the stitching is of the same color which prevails in the design.

Cotton and linen fabrics are to be very much



of taste fully appreciate that they must make this distinction as to conditions in their environment in order to insure unqualified success in their costume. One point of advantage

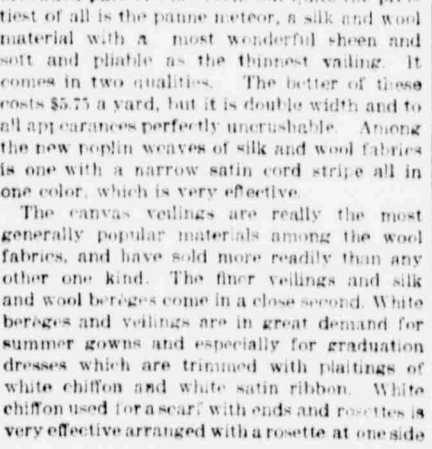


Tulle silk lion coats in either black or white are a very distinctive feature of fashion this season. A similar coat in black tulle put in an appearance more than a year ago but it was then a novelty of course, while now it is a very evident mode. These little coats are tucked all over, or trimmed in various ways with stretch bands, and completed with an embroidered batiste collar and revers. They will be very much worn later on, with the thin gowns whenever an outside wrap is needed, and they are considered extremely swell with the pique skirts and silk blouses.

In hats, beige tinted straws are very popular and gauze or tulle with one very large rose nodding at one side is a favorite trimming. Eton tulle on a pure white straw with one immense rose of blue or pink at one side is charming. Tuscan straws in open work designs are much worn, and cerise and black, form many a dressy toque, alternated with folds of chiffon or crepe. White straws are dyed to match the exact shade of the costume, and yet all the pretty light shades seem to be represented in the new straw hats. This is a variety of soft tulle, of gauze, of pique, of velvet and tulle, and can be purchased in the shops all ready for use. White tulle with black beads makes a very stylish rosette and scarf, and several different pastel shades of ribbon are used in its construction.

If there can be a race for any one item of dress it is exemplified this season in the cravats. They are on nearly every gown in some form and confront you in the shops in formidable battalions which defy description. It suffices, however, to say that this element of neck finery is a feature not to be ignored, and any little fancy, within the limits of good taste, which you can originate by way of novelty is sure to add due to your gown. But there is such a bewildering variety already that novelty seems to be of the one kind. The narrow band batiste makes a pretty finish with possibly a little lace for the bodice and a belt and sash ends of soft plain silk. Bands of batiste or linen covered with rows of stitching or bands of linen, set in with an open hemstitch, for as previously suggested, are especially effective in the red flannels, since something which tones down rather than exaggerates the effect of color gives the most style.

If there is one season of the year when wedding



gowns gives a very picturesque finish to this little jacket, or you may have a soft scarf caught at one side of the arm seam well toward the shoulder, carried across to the front and tied in one knot. Whether your gown is of heavy linen or softest mousseline it is made with a bolero.



The daintiest little bolero for a thin gown is made of tulle mousseline covered with lace and finished around the edges with a narrow mousseline trim edged with lace. Tucked boleros of flannel silk are also finished with rows of ribbon on the edge.

Insertings of lace are the prevailing feature of trimming thin gowns and all sorts of designs are carried out. Insertions of lace in squares, diamonds, circles and oblong divisions can be purchased, and easily detached to form different designs. Lace and ruckings are the principal part of many of the new thin gowns, and a combination of laces on one gown is not unusual. Two kinds are very often employed, black Chantilly and white Valenciennes being one fashionable combination, and cluny and guipure or French point another. A deep straight flounce tucked in vertical lines half way down from the top either in groups or evenly all around is very pretty for dimity or gauze, and mousseline gowns, and may be finished at the hem with two narrow lace-edged ruffles, with a lace insertion set in above the hem or directly on the edge. Nam's vellings are made with the deep flounces either tucked around above the hem or piped on both edges with flowered tulle. The upper portion of these flounced skirts is tucked in vertical groups, or striped with insertion down the front and sides, but invariably gathered

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and a simple model for a foulard to wear in the morning is slashed above the tucked flounce, where ribbon is run through and tied in a bow in front. The bolero is strapped to the belt with ribbon and trimmed with lace.

A fancy waist of pale blue silk has a bolero made of stitched bands of silk alternated with fern lace insertion. Lace and eren chiffon form the rest, and black satin ends crossed in front fastened with small gold buttons are the finish with a wide black satin belt. A pretty



jacket for a cloth or homespun gown shows a cream silk facing embroidered with black and white silk.

Among the varied and latest aspects of the long coat is a model in beige cloth which with applique embroidery on lace of the same color forms a very elegant trimming. Accordion-pleated chiffon forms the lining to the high collar and trills down the front. One long coat is made of linen in the eon tint and elaborately trimmed with heavy lace of the same color. It is trimmed in style and quite elegant enough to be made of more expensive material. Something useful in coats is the one of black tulle, which hangs in full straight folds to a little below the knees. Triple capes with a stitched finish, fastened back at either side of the front with tabs of pastel blue cloth and gold buttons, give it a very stunning effect with the pastel blue silk lining edged down the front with rows of black velvet ribbon. Long coats of fawn silk tucked from the Empire waist of lace to a little below the knee where the tucks are left loose to give a flounce effect are charming. There are all sorts and conditions of capes, but the swell things in summer wraps are the long and three-quarter length coats.

FRILLS OF FASHION.
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with a frill of the silk over one of batiste edged with rows of ribbon on the edge.

French linen batiste in eon tints handsomely embroidered is a great feature of dress trimming this season. It is very effectively used for the wide fancy collars on black tulle and cloth. Eton jackets and for applique trimmings on muslin vellings and silk gowns. More elegant still is the combination of this embroidered batiste with cluny lace forming a very desirable trimming for very handsome gowns. Pretty little bolero waists are made of the French linen batiste in pale blue, pink, green and yellow, and trimmed with the eon colored embroidery applique in various designs. Another use for the eon embroidered batiste is on the navy blue gowns made rather simply for morning wear, stitched bands of the linen, and stitched bands of silk are also used.

A feature in the effects of color combination is the use of a pink violet with pink. For example, a pink dimity has a soft satin ribbon belt and box of chanceable pink and violet ribbon, the latter color thrown up on the right

side. Another prominent feature in trimming is the abundant use of gold braid, gold lace edges for a finish on the collars and sleeves, and wide gold galloon, with a narrow band of velvet for belts and cuffs on the dainty undersleeves.

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EXAMINE MY STOCK OF FINE GOODS. IT WILL PAY YOU BEFORE YOU LEAVE ME.
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PLIGHT OF A FIRE COMPANY.
They Have a Nice House, but Can't Use the Cart and Hose Ordered for Them.

John D. Rockefeller's house company has been provided by the village of North Tarrytown with a house and a few chairs. They want a house cart and a hose, without which no real fire company is supposed to be complete. The village trustees appointed a committee and after due consideration a house cart was ordered for the firemen. When the company took possession there was a celebration. The trustees enquired the members and told them that the house cart was ordered. The members, in turn, agreed and told the trustees that a fire would have in their district. It was a great occasion and the trustees and their friends went away shaking hands with themselves and thinking how well the insurance companies' interests in Sleepy Hollow would be protected.

The first cloud appeared on the horizon when the company undertook to "pull off" a ball. Mr. Rockefeller bought tickets to help swell the receipts, and the ball might have been a social success had not some one called the company the "Sleepy Hollow Fire Company." The name was too much. The ball was not a success, and at the next meeting the members voted to change the name to the "Columbia Fire Company." They couldn't stand ridicule. The new name was accepted without protest from the members. They liked the name Sleepy Hollow.

The trustees, by resolution, bought the company a new house and a new house cart. They had no more to say for it. The firemen, however, had a different opinion. They thought the house cart was a waste of money, and they had no more to say for it. The trustees, however, had a different opinion. They thought the house cart was a waste of money, and they had no more to say for it.

THE SECRET OF EXPRESSION.
Various Things That Help to Make a Woman's Face Attractive.

From the Chicago News.
Many of the most fascinating women of history have been without a single beauty feature. Therefore their attraction must have depended on expression, either inborn or acquired. It is subtleties, dependent as much on temperament as on education. A perfectly irregular face is sometimes magnetic by reason of its animation and earnestness.

Irregularity of that kind is preferable to a beautiful and immobile countenance that smiles perpetually like an everlasting blue sky. There is only a hair line between repose and stagnation and one is as pleasing as the other is dull.

It is the quality, rather than the quantity of the mind that affects expression. Excessive brain work is detrimental; it strains and convulses the features, tightens the lips, wrinkles the forehead and deepens the eyes, but on the other hand where beauty is absent a certain amount of brain work will add to the face and make it more attractive.

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ETIQUETTE OF THE DANCE.
Customs Which Police Society Approves as Being Good Form.

From the Ladies Home Journal.
When a man is present at a young woman at a dance he usually says almost at once, "May I have the pleasure of this dance?" After dancing and walking about the rooms two or three times the young man may take the girl back to her chamber and plead another engagement—or better, she suggests that he take her to her place near her mother or chamber. The lady is the one to first intimate her desire to stop dancing.

If a man holds a girl too tightly she should drop her hand from his shoulder, so as to bring it between her partner and herself. If he does not take the hint let her stop dancing at once under some pretext, so evident that he may realize her displeasure or disapproval.

Both young men and maidens should be careful to remember that their dancing engagements must be kept. A girl must not refuse to dance with one man under some pretext and then dance with another; neither should she dance with the same man more than two or three times. A young man who led a girl to a dance and was early as possible with the daughters of his hostess, and pay them every possible attention.

He Has New Moon Spells.
From the Indianapolis Press.
The investigation made by Bureau Inspector Wilson in the case of Edward Kennedy, the colored man found bound, blind, and feet to a chair in the rear of his father's home, 145 A. Street, has brought to light a strange case.

Edward Kennedy was born in Ohio. He is lame and blind and has been in the city for some time. He is now in the city of Indianapolis, where he is being cared for by his father, who is a colored man. He is now in the city of Indianapolis, where he is being cared for by his father, who is a colored man.

Mr. Markle's Obliging Wife.
From the Buffalo Commercial.
Louise Markle is suing John G. Markle for a judgment of divorce. The ground of divorce is that she has been abandoned by her husband. She is now in the city of Buffalo, where she is being cared for by her mother, who is a colored man.

RETAIL SILENCE.
From the Philadelphia North American.
Hawson, Toung, and Co. are now in the city of Philadelphia, where they are being cared for by their mother, who is a colored man.

GO GET A NEW FACE.
The man who has a red nose and wants to get rid of it may do so. The man who has a red nose and wants to get rid of it may do so.

MME. GARDNER.
Latest French Hygienic Corset.
MADE TO ORDER ONLY.
Does not restrict the chest and back, but gives the body a graceful, natural shape. It is made of the finest materials and is the most comfortable and healthful corset ever made.

LADIES' TAILORS.
Tailors who make suits for ladies. They are now in the city of Philadelphia, where they are being cared for by their mother, who is a colored man.